PRICE, TEN CENTS

THE FASHIONS THAT ARE TO BE

ORIAL RE

ONE DOLLAR A YEAR

TWO COPIES RECEIVED.

Library of Congress,
Office of the
APR 18 1900
Register of Copyrights.

SECOND COPY

2nd Copy Delivered to the
APR 18 1900
Periodical Department

WM. McDOWELL, EDITOR.

VOL. I, No. 9 MAY, 1900

PUBLISHERS
AMERICAN FASHION COMPANY, INC.
853 BROADWAY, NEW YORK

LIVER AILMENTS

Kutnow's Powder restores Health and Activity to the Liver, and drives away the Biliousness, Headache, Nervousness, Dyspepsia, Constipation, Low Spirits, Insomnia, Lack of Appetite and Energy, Etc., which a Disordered Liver causes.

SAMPLES SENT FREE

An active, healthy liver means pure blood, a stomach and kidneys in good working order, a healthy appetitite for food, ability to sleep, capacity for work, and freedom from headache, nervousness, biliousness, dyspepsia, constipation, and a hundred other ills that make life miserable. Those persons, however, who are engaged in sedentary occupations, or are in the habit of indulging too freely in rich foods, or even plain foods, seldom have bodies that are in this healthy condition, and hence a very large proportion of the people of the well-to do, well-fed, brain-working class suffer from a disordered liver.

It is useless to attempt to remedy liver derangements and their symptoms by taking malt, pepsin, and other preparations, which give nothing more than mere temporary relief. In order to restore the liver to healthy activity, it must be freed of the impurities which weaken it and hinder its action; and nothing does this more effectively and less unpleasantly than Kutnow's Improved Effervescent Powder. It is the most speedy and certain remedy for all derangements of the liver.

Everyone is aware that when a sponge has been in use for some time the pores become clogged with soap and other matter which makes it almost useless. When, however, it is soaked for several hours in a solution of salt—or, better still, in a warm solution of alkaline sulphated water—the soap and other impurities are dissolved out and the sponge becomes clean.

Exactly the same thing occurs when a sufferer from a disordered liver takes a course of Kutnow's Powder. It increases the action of that and other digestive organs by freeing them of the waste matters that cause their derangement. It renders them, as it were, like a clean sponge. The moment this derangement of the organs has been rectified, and the liver has been restored to a healthy condition, the sick headache, biliousness, nervousness, dyspepsia, constipation, low spirits, insomnia, loss of appetite, etc., which liver disorder causes, will disappear, and renewed health, strength, and vigor follow.

After using Kutnow's Powder the digestion becomes stronger, the excretion more prompt, and the assimilation more complete.

PRAISED BY WELL-KNOWN MEN.

The **Assistant Secretary of the Treasury,** San Francisco, Cal., writes: "Will you kindly send me by either mail or express a half-dozen bottles of Kutnow's Effervescent Powder. The powder is an excellent remedy for headache, and quickly relieves the heavy feeling usually experienced from overwork. I should think you would have it on sale here, for I am sure the demand for it would soon grow large. Those having used it for any length of time would not want to be without it. I can cheerfully recommend it."

July 25, 1898. JULIUS JACOBS.

Praised by **Charles Dickson,** the well-known comedian: "I have found Kutnow's Powder particularly valuable in keeping my digestion always in good order. Since using it I have felt like a new man and would not be without it. For keeping one continually in good condition no word of indorsement is sufficiently strong."

"For some time I have been using Kutnow's Effervescent Powder, and can most truthfully say that it gives me the best satisfaction of anything I have ever used. I never let an opportunity go by to say a good word for it to my friends."

July, 1898. **J. E. Kennedy,** Manager Auditorium Hotel, Chicago, Ill.

WRITE FOR A FREE SAMPLE.

FOR THIRTY DAYS from this date, Kutnow Bros., Ld., 853 Broadway, New York City, N. Y., will send a SAMPLE of KUTNOW'S POWDER FREE and POST PAID to every adult applicant who names "Pictorial Review" when writing.

KUTNOW'S POWDER may be obtained in capsuled bottles, of all druggists throughout the United States. See that the Registered Trade Mark, "Hirschensprung" (or Deer Leap), and the autograph facsimile signature, "S. Kutnow & Co., Ld.," are on the label and carton. Only these insure genuineness. Insist on "KUTNOW'S," and firmly refuse any substitutes; they are worthless. If, however, your druggist does not keep it, send us a dollar bill and we will send you a full sized bottle post postpaid.

American Proprietors: KUTNOW BROS., LD., 853 Broadway, New York City, N. Y.

European Proprietors: S. KUTNOW & CO., LD., 41 Farringdon Road, London, E. C.

PICTORIAL REVIEW

AN ILLUSTRATED MONTHLY OF PRACTICAL FASHIONS FOR WOMEN. DEVOTED TO DRESSMAKERS, LADIES TAILORS AND MILLINERS, PROFESSIONAL AND AMATEUR.

COPYRIGHT 1899 BY THE AMERICAN FASHION CO.

Entered as second-class matter at the New York, N. Y., Post Office.

ISSUED ON THE 15TH OF EACH MONTH, AT
853 BROADWAY, NEW YORK,
BY THE AMERICAN FASHION COMPANY (INC.).
Cable Address: AHNELT, New York.

Subscription, $1.00 a year. **Single Copies, 10 Cents.**

Rejected contributions will be destroyed if not accompanied by a stamped and directed envelope.
No responsibility assumed for unsolicited manuscripts.

FOR RATES OF ADVERTISING APPLY TO THE COMPANY.

WHO MAKES FASHION?

WHEN a new fashion makes its appearance women often wonder that it fits in so well with the garments which they already have on hand and desire to modify. This very fact suggests the mainspring of the novelty, economy. Economy is rich in new ideas. Worth, Paquin, Doucet, all the great French couturiers are glad to accept—gratis—suggestions which lead to this desirable end.

All great fashion salons have, of course, a staff of artists who evolve novelties in dress, wraps, etc., regardless of economy, and their efforts are supplemented by a goodly list of occasional contributors, women of limited means, whose names, nevertheless, always figure on the account books of the establishment.

Expensive dresses must be worked over once or twice in order to outlast the value of the material, but the mode of the day will not answer—here a corner is missing, there a seam is in the way; little alterations are adopted, and these, slight in themselves, sometimes cause an entire revolution in fashion. These changes, prompted by the need of economy, may be traced in costume through the history of the ages.

For instance, in the sixteenth century both men and women wore their sleeves so tight that only the gentlest of movements were possible. The courtier could easily submit to this inconvenience—he had little to do save draw his sword in an occasional duel—but the man of the people, whose brawn and sinew were tested at every hour of the day, soon made an innovation; he slit his doublet at shoulder and elbow, and in the course of wear the linen garment beneath pushed its way through the gap. The bourgeois, too, had need of his arms, but the ragged cleft made by knife or scissors was not to his taste, so the edges were bound and braided, a network of cord or ribbon prevented any accidental tearing, and the result was a style too pretty to be disdained even by the nobility, who made it a medium for the display of rich fabrics. Puffed trousers and skirts soon followed the sleeve, and its humble origin was entirely forgotten.

About a hundred years later, when the full Spanish folds of the skirt made it a nuisance, some clever person put a stiff underskirt beneath it. This added weight, and the remedy was sought in an alteration of the heavy outer skirt. Plaits were made flatter and then disappeared, leaving only a wide, full skirt. As both under and outer skirt were of equally handsome material it soon became a fashion to raise the outer skirt a little in order to display the under one. Then it was that women of slender means or of an economical turn of mind cut a panel into the skirt and covered that portion only with a second rich material. Unimportant as this innovation seemed, it created the court fashion which was favored by both Mme. de Montespan and Mme. de Maintenon. All panel effects in dress date from that time, even those of the modern society gown.

Some time ago, when the bell skirt began to get narrower, women did not seem to think that the smaller skirt displayed too much of the broad-toed English shoe, or if they thought, they did not care. English was trumps then. But the effect was not pretty, and numerous small ruffles were placed on the inner side of the skirt. Then they were made deeper and fuller, were placed outside the skirt, and finally formed a distinct lower portion, restoring the old-time tunic.

All these changes, small variations of an old song, were not invented by the costume designer and forced on the feminine world, but were thought out by women, submitted by them to the designers, and soon universally adopted.

Just now there is an on dit in Paris that a prominent house is very much put out by the departure of a steady assistant. This lady, the wife of a noted physician, has the gift of creating color combinations which, while not extravagant variations, make decided novelties, invariably adopted at once. It is an art to make new clothes of old ones, and not everybody has the necessary gifts, so the talent and services of this lady were rewarded by an exquisite costume each season.

AN IMPORTANT EXHIBITION.

Vienna has just had a costume exhibition well worth emulation. All the leading costumers, both tailors and dressmakers, sent exhibits, and by friendly agreement succeeded in producing several novel features.

No pains were spared to make the occasion a social function of the highest importance and interest. It was under the special patronage of H. R. H. the Archduke Otto, and other members of the nobility figured on the list of patrons and patronesses. Many handsome costumes were worn by the visitors to the exhibition, and the opening night was a gala occasion. Among the most noteworthy toilettes were those of Frau Schratt and Countess Palmay. Frau Helena Odilon wore an exquisite gown of Parme cloth with a plaited skirt, and a corded bolero over a waist of light heliotrope covered with chrysanthemums done in shaded ribbon. Fraulein Willy Sandrock wore a dress of rose-colored cloth, richly trimmed with insertion of cream guipure. Frau Hermine Korner wore a beautiful confection of pepita silk; Frau Nellie Stern was charming in brown tucked taffetas; Fraulein Jennie Meyer, of the Jubilee Theatre, wore a marvel of gray cloth, with a blouse of gray guipure.

The exposition was opened by Graf Erich Kielmansegg.

The most conspicuous feature was the Empress' Pavilion, where an entire wedding party was shown in a moving picture. The costumes were designed by Spitzer, Drécoll and other couturiers as well known in Vienna as Paquin and Doucet in Paris.

The Viennese are famous for their taste in dress, many connoisseurs ranking them above Parisians. It is such occasions as these that cultivate the taste for beautiful gowning, and the suggestion forces itself upon us that a similar fête here in New York might do much to develop home talent.

A few years ago a costume exhibition was held in Madison Square Garden, New York City. The affair did not amount to anything. Except members of the sartorial fraternity, there were few visitors, and the experiment was not repeated. Now, if some energetic person would undertake to organize another such exposition and hold it in some fashionable place, for instance, the large ballroom of the Waldorf-Astoria or Sherry's or Delmonico's, would secure the patronage and promise of personal attendance of New York's four hundred and the concurrence of the leading modistes of New York, and even of Boston and Chicago, it seems as if a costume exhibition might be made a social event of equal importance with the horse show.

SHOPPING IN PARIS.

Americans who are in Paris during the present exposition may be glad of a tip about shopping. The main articles of dress are more expensive there than here because the Parisienne dotes on good materials and buys things to last. It will pay, however, to buy certain articles there. First of all, corsets. These should be made by a corsetière, who will call at hotel or pension and adjust the corset to the figure, a much better plan than buying one cut on a stereotyped model and trying to conform one's individual figure to it. Then all the little things of the toilet are cheaper in Paris than in New York, and the courteous superintendents of the stores are always ready to give information concerning bargain sales, which are really all that their name implies.

The luxuriously inclined woman need not even leave her bed, as the merchant thoroughly understands the advantage of having a clever saleswoman display goods in limited variety to a woman who is comfortable in mind and body and can question and discuss and examine to her heart's content without being hampered by the growing impatience of another customer awaiting her turn.

By Edith Farmer.

I HAD come to the last of three days' shopping in town. I had decided to take Twenty-third Street first, finishing up with the novelties of Broadway, and I had just emerged from Stern's when I saw, a few yards off, a man whose figure was familiar to me. His back was toward me, and he was looking intently into a shop-window. "Frank Howard!" was my mental exclamation, and my impulse was to move toward him. I had reached his side, and some words of greeting were hovering on my lips, when he turned sharply and we met face to face. What could I have been thinking of? The man was a total stranger, and the resemblance to Frank was in my imagination only. I recoiled in some slight confusion, and went on my way with the feeling that he was looking after me in amused surprise. This chance reminder of a friend who had been absent from my eyes for two years at least set me thinking about him. My affection for him, though it did not reach the point which he desired, had been very true and tender.

For aught I knew, he might by this time be married and happy as Dick and I were.

After lunch I crossed Madison Square. I had to pass a seat, on which a man was sitting. Something indescribable about his whole appearance arrested my attention and made me stop short, while I said to myself deliberately, "This man, shabby and wretched-looking as he is, exactly resembles Frank Howard." I could not pass him by—I must speak to him.

"Frank," I said softly, pausing beside him; and, receiving no answer, I gently touched his arm. The man started and sprang to his feet looking about him in a bewildered, almost dazed manner.

It was not Frank.

The eyes were different, the whole features were different, now that I saw his full face.

"What is it?" he said roughly. "Who the ——"

"I beg your pardon," I stammered; "I—I thought you were a friend of mine."

The man's expression changed to one of amazement; but before he could answer I hurried on and turned out of the park, looking eagerly for a cab.

It was some minutes before I saw a hansom, and then two empty ones came toward me together, and I signaled one of them with my umbrella.

They both drew up at the curb, and I advanced to the one in front, and was preparing to step in, when a voice behind me, evidently addressing the second cabman, said: "The nearest telegraph office, and look sharp."

I stopped, tranfixed with a sensation that was akin to terror.

Either I had become a raving lunatic on the subject of Frank Howard or the voice was his.

It was quite mechanically, and with a sense of utter involition, if one may coin a word, that in reply to my cabman's question, "Where to?" I said, "The nearest telegraph office, and be quick, please."

HE was standing at one of the counters, consulting a Directory; I could not even now see his face.

In a moment, when he had finished with the Directory, I would ask him for it; then I should see him, and lay this phantom of a voice that was possessing me.

As he closed the book I was at his side. "Will you kindly pass it to me, please?" I said

He looked up.

"Certainly," he said, and handed it to me with ready politeness.

Neither the voice nor the face was Frank's! "What on earth is the matter with me—have I suddenly taken leave of my senses? And if not, what is the meaning of it all?"

Suddenly, with a flash of inspiration, the solution of the problem occurred to me.

I would carry this thing through and have an end to it of one kind or the other.

I re-entered the hansom and gave the driver Frank's old number, 4—Fifth Avenue.

To my dismay, the man who opened the door told me that Mr. Howard had left there more than a year ago. "I did hear once as Mr. Howard was living on Ninth Avenue," he said, "and was in very poor circumstances."

"Can you tell me the number?" I asked, greatly relieved.

"I think it was —3," he answered. And I told the cabman to drive me t. —3 Ninth Avenue.

Presently my cab pulled up and landed me at an open door.

Down a vista of narow, dark passage I discovered the form of an untidy and dishevelled female, who, with her arms akimbo, surveyed me in suspicious silence.

"Does Mr. Howard live here, please?" I asked timidly. "Can I see him?"

"Yes, he lives here," she answered slowly. "I don't know if he's in or out."

"Perhaps——" I began diffidently, but she cut me short.

"You can go up if you like; third floor front," she said brusquely, and, turning her back, disappeared into a dark embrasure.

My visit seemed suddenly a far greater intrusion, and I racked my brain to think of some good excuse to offer for my advent uninvited—unexpected.

I could think of nothing till I reached the last flight, and then I remembered that Dick had been looking out for a man who would do some literary work for him at The Meadows.

I could, perhaps, ask Frank to undertake the work.

I knocked at the door of the third floor front, and, getting no answer, walked in.

The room was small and was rendered smaller by a semi-partition, shutting off the sleeping part of it.

I read the whole story of failure and destitution in one swift glance round the bare, comfortless room. At the sound of my entrance someone moved and coughed behind the partition—such a hollow, dreary cough! And I said: "May I speak to you, Mr. Howard?"

Ah, Frank! That we should have parted that day two years ago to meet like this!

He was dressed in an old, shabby suit, that hung in folds on his stooping, emaciated figure; his face was grey, his hair was almost white. In his sunken eyes there burnt a fire of feverish despair, of sombre pain, of starvation.

We looked at each other in silence. Then I forced myself to break the spell that seemed to have fallen on us.

"Frank," I said, "I have come to ask a favor of you. Don't refuse me!"

"Mrs. Ludlow!" he replied; and then his voice broke.

I couldn't bear it any longer. I sat down on the chair, bent my head upon the table, and burst into tears.

And then I told him my errand.

He would hear nothing of it at first; finally, with a gesture more eloquent than any words he indicated the barrier that stood between him and the society of his equals, a barrier as insurmountable as civilization itself.

Oh, the pitifulness of it! To think that Frank should be in rags, when I had a hundred dollars in my pocket.

It was a long time before I could persuade him to do all I wished, but my tears gained the day at last, as a woman's tears always should by right and privilege. We went away together, and by the time we reached Dick's office Frank was decently clothed and fed.

"Hallo, May!" said Dick; "where have you been all this time?"

"I've brought you a present, dear," I said; "just the very man you have been wanting to entrust your precious documents to. Mr. Howard is my oldest friend, and he is coming down with us to The Meadows."

* * * *

The documents are filed now. Frank has gone back to town and is running in good luck.

He took both my hands once and held them, and he said to me: "May, I wonder if you know what a wonderful thing it was, your finding me out that day. Everything had been going from bad to worse with me for some time, and I was at a very low ebb indeed. I had been thinking of you, dear, and wishing I could see you just once more, and—and it was touch-and-go with me, May."

"I know," I said; "don't let us speak of that room, Frank; it gives me the creeps. It was a lucky chance for all of us."

But was it a chance, or a coincidence, or what?

LACE NOTES.

The rage for lace is as great as ever, and that dainty fabric will play an all-important part in the toilettes of this year. A strong quality and make of lace is manufactured with a view to present wants in that line where whole gowns are fashioned of it, as they might be of lawn or batiste. Renaissance is the kind most generally imitated for building a dress, which is cut *en princesse* when made entirely of lace. Or, the skirt is shaped and the bodice in Renaissance lace. They are so planned and cut to pattern that the seams are invisible. The lining may be colored, and the chiffon skirt immediately beneath the lace should match the lining in tint. Lace insertion in conjunction with wide ribbons will be used for dresses, and great variety as well as beauty of coloring is remarkable in the ribbons of to-day. All sorts of lace will be made available for skirts and bodices; insertions of different widths; scalloped and waving laces, and *motifs* apart, to be used as appliqués on dresses or mantles. The short cape, which almost amounts to little more than a Marie Antoinette fichu, will be very much to the fore, and generally set off with long stole ends. Chantilly and Bourdon laces as well as black guipure will be brought into requisition for the making up of gowns.

1.

RECEPTION GOWNS.

(Described on page 16.)

FOR SUMMER RESORTS.
(*Described on page 16.*)

FASHIONS OF THE HOUR.

The fashion of the hour seems to us the acme of beauty, neither too clinging nor too flaring and spread. It seems indeed to be a frame showing to the best possible advantage the femininity—which is the beauty—of woman. Even the coiffure with its indistinct waves makes a charming frame for a pretty face.

The large hats with their impossible shapes have made a success, and the straws of all colors, pale blue, pink and green, harmonize perfectly with the ethereal dresses of crêpe and gauze, cloud-like as a fairy's gown, their outlines as vague and pale as the fabrics.

For garden parties and similar fêtes large picture hats of lace or tulle are being shown. White or écru are the favorite shades, and they are generally trimmed with roses or begonias. These floral trimmings are almost exclusively continuous garlands, worn rather flat. A butterfly or other ornament, generally in black, is placed under the brim, where it rests upon the hair.

The colors which are known as pastel are to be the season's favorites. Although faded tints are most in vogue, the red known as "muleta" is also a reigning favorite. Crêpons of all shades sprinkled with white dots so small as to be almost invisible are made into delicious confections, relieved with touches of black velvet and yellow lace.

Light dresses are the rule for dressy occasions, and the materials of the season are conducive to a continuance of this style. Crêpe plumetis incrusted with guipure is much seen in carriage costumes; popelinette voilée in pastel shades is used for the same purposes combined with old lace and mousseline de soie. Entire dresses of guipure and of coarse tulle with guipure insertions are to be worn equally with draped foulard and are among the novelties of the season.

Foulards are to have extremely varied designs this season—some fine and interlaced, as with coral branches; others with white serpentine patterns; others, again, of a violent red, inspired by Japanese gowns, are stamped with geometrical designs in green and yellow, arranged to resemble an antique mosaic. Then there are the dainty branches of white hawthorn on dark blue grounds with their air of refinement and youth. Among the odd designs is the physalis, with its red and blue fruit attached to black stems; then there are the bamboo, the ivy, the jasmine designs in old porcelain tones, particularly well suited to our neutral American type of beauty.

The newest craze in wraps is the "Aiglon" cape, which was created by its first wearer for the opening performance of Rostand's drama. It

Pictorial Review

WALKING DRESSES.

(*Described on page 16.*)

is an exact reproduction of the cape of the poor little duc de Reichstadt. Made in gray, white or even black, with a collar of embroidered velvet, this cape will be a becoming novelty, combining utility and elegance.

The French tailor-made is more in favor to-day than the severe English style in vogue in previous years. Many French ideas are born in America, the similarity of the two races permitting an interchange of styles. Thus it happens that the best taste in this country is softening down the tailor style just as it is modified in Paris, retaining its useful features, but adorning it with many touches that preserve the grace of the wearer. For morning wear a very handsome model is of navy blue serge, trimmed with a fancy design in black mohair braid, studded with small brass buttons. The jaunty little Eton opens over a blouse of white silk with tucked revers near the neck in V shape, and finished by a sailor tie of heavy black silk. There is nothing trying in this costume, which is very simple but also very elegant.

Some of these gowns are of very light-weight cloth in a deep red tone. Along each seam the cloth is cut out in foliage design, and the same idea is carried out in the Eton bolero. A very striking color is selected for the lining, so that in showing through the perforations it makes the effect of embroidery.

Vests of fancy cloth, like those of the men, are also much favored by women when the costume is white or very dark. Red vests with gilt buttons are most used with black gowns.

Draped bodices are daily increasing in popularity, and are another aid in popularizing soft tissues.

No skirt is plain. It is really unnecessary to repeat this, but we do so in order to emphasize the fact. Loose plaits, stitched plaits, trimmed seams, ruffles, any trimming, every trimming, only not flat or plain.

The plays running at the leading theatres of Paris have caused a reversion to the graceful styles which prevailed at the court of the great Napoleon, the short waist and loose skirt being the chief features as well as the best.

Drawn black lace makes up prettily for a hat draped with white tulle, and should be set off with dark red and violet double poppies. Hats in silver gauze veiled with pale blue tulle having a vapory aspect, are ornamented with trails of Japanese clematis, the deep violet blossoms and foliage forming a striking though harmonious contrast with the palest of blue tulles. Colors are mixed with boldness at the present time, but care should be taken that they harmonize agreeably. The shapes which are most fashionable in hats seem to have been copied from old pictures, and are therefore quaint and artistic.

1 2

AFTERNOON GOWNS.

(*Described on page 16.*)

NÉGLIGÉ COSTUMES.

Described on page 16.)

SAILOR HATS.

The coming of the summer girl means the reappearance of the sailor hat. They are inseparable.

In fact, summer wouldn't be summer without the fresh, crisp shirt waist, the dainty, independent summer girl, and her jaunty, much-loved sailor.

The summer of 1900 will mark a long stride forward in the evolution of the sailor hat. It will not down. Instead, each year it is seen in greater variety than the last.

When it first came to the notice of the summer girl it was the property of her brother. She borrowed it, wore it and liked it.

When "brother" claimed it, "sister" went off and bought a counterpart of it for herself.

The sailor hat at this early period of its existence as an article of feminine wearing apparel was distinctly mannish in style. It was made of coarse or fine straw, with merely a black ribbon band about the crown. But it was light and comfortable, and a novelty, and the summer girl just loved it. Since then her affection for it has remained unchanged, but the evolution of the hat itself has been an interesting study. For some time it has been considered the most universally popular hat ever worn by women. It has been adopted by every type of woman regardless of whether the shape was becoming or not. And it has been worn in the winter as well as the summer.

This year the sailor hat in many varieties reached town in time to occupy a conspicuous place at the first spring millinery openings. The

SILK BODICES.

(*Described on page 16.*)

new sailors are not only of plain and mixed straw, but of silk and of kid.

There are sailor hats this season appropriate to wear with the most tailor-made of shirt waists, and sailor hats equally fitting to wear with the most elaborate of summer silk gowns.

The fashionable girl no longer buys one sailor; she has at least a half dozen.

In purchasing a plain straw sailor more care must be used than the uninitiated would think. This year the very correct plain sailor, whether of coarse or closely woven straw, has a narrow brim and a medium high crown. But the novelty sailors, of which there is a long list, are made with a wide brim. Many sailors will be worn made of the smooth, lightweight Panama straw.

The straw braids are also used to form the new sailor hats.

A loosely woven Japanese straw braid is a special favorite, and extremely dainty sailors are made of the delicate horsehair braids, which come not only in white and black, but all the pale pastel shades.

The sailors of horsehair braid are charming to wear with the lace-trimmed summer gowns of mull or mousseline. They are made with short backs, and are decorated in front with a bow formed of alternate bands of the delicately tinted horsehair and lace insertion. Bows of plaited tulle and bands of horsehair braid are also used to add to the beauty of these sailors.

For outing wear, besides the sailors of plain straw, there are others of mixed straw, with a stitched velvet band hiding the crown from view. Serviceable hats of this description are of black and white straw, with a high black velvet band about the crown, stitched in white, and at the left side a small *chou* of the velvet, two loops, and a black quill flecked with white. In white and pale green straw this hat is most fetching with the green velvet stitched in white and the quill white.

The sailors of deep cream color Japanese straw have a band of velvet about the rather high crown, and a silk cord of the same color as the band as an edge to the brim. Brilliant red velvet bands are much used on these hats.

Sailor hats of stitched taffeta silk are considered extremely smart. They are worn both plain and trimmed.

SHIRT WAIST MODELS.

(*Described on page 16.*)

DAINTY FROCKS FOR CHILDREN.

(*Described on page 17.*)

ADVANCE STYLES IN HATS.

Described on page 17.

Pictorial Review

1

PROMENADE COSTUME.

(*Described on page 17.*)

BEACH COSTUME.

(*Described on page 17.*)

RECEPTION GOWNS.

(Describing page 5.)

No. 1.—A semi-décolleté gown for reception wear. This chic costume combines Nile green surah and yellow lace, and has the graceful drooping shoulder and the novel draped effect now so popular in waists. The yoke is of lace edging, caught at the points to a band of ribbon velvet forming a V and attached to the bodice by a handsome pin. The sleeves are a continuance of the lace yoke. The bodice proper is of soft silk with a little fullness under the arm and in front of the belt. The line at the junction of yoke and bodice proper is designed in a manner that will give a pretty curve to the slenderest figure. The skirt fits the figure closely as far as the knee. Here there is a pretty shaped flounce, which is of transparent material, allowing the lining to show through. Lace insertion forms a panel effect at the side of the skirt, bows of velvet giving a contrasting touch of color. The belt is an extremely narrow band of velvet, the ends of which are allowed to hang.

No. 2.—The full effects prevalent in waists are exemplified in this corsage. Shimmering glacé canary taffetas was the fabric chosen. For the bodice it was laid in deep folds. A yoke arranged in the same manner outlines the décolletage, and at the throat is a stock of white lace continued as a tiny pompadour yoke above the folds. A lace bolero extends from beneath the arms, and emerging from its edges narrow bands of cornflower blue velvet ribbon cross the folds of the lower yoke and also those of the bodice. Sleeves of edging permit the arm to show between the points, which are held together by jewels. The skirt is also laid in deep side plaits, producing considerable fullness, but leaving a plain panel in the centre of the front and a plain box-plait down the back. Silk, lace and velvet are tastefully combined in this costume, but for ordinary house wear pretty wash materials may be combined with embroidery, or cashmere may be substituted for the silk, and the rest of the costume remain as illustrated.

SUMMER TOILETTES.

(Describing page 6.)

No. 1.—Charming confection of white batiste and fine embroidery. The blouse waist has a deep pointed yoke in front, a shallow rounded one in the back, a fichu arrangement surrounding the two and ending in a knot on the breast. The skirt is plain in cut, alternate bands of embroidery and groups of tucks being arranged horizontally at the bottom, a handsome edging finishing the skirt. The sleeves yoke and fichu are composed of alternate bands of tucking and embroidery.

No. 2.—This gown is made of India silk in Gobelin blue, with dark blue figures. An artistic decoration of dark blue velvet relieves both waist and skirt. The waist has a surplice effect in back and front, the two outer portions meeting over a lace vest. The skirt is arranged in side plaits, and the gathered back forms a box-plait lower down.

No. 3.—This gown is of biscuit colored cloth. The waist is laid in plaits under a lace bolero. A pompadour yoke is inserted at the neck. The sleeves are lace covered to the elbow. The plain skirt falls in two box-plaits in the back, and is trimmed with points of lace matching the bolero.

WALKING DRESSES.

Describing page 7.

No. 4.—Eton costume with plaited skirt. The dark gray jacket is one of the newest styles, reaching quite to the belt in the back and dipping slightly below it in front. It is guiltless of revers, the edges being finished by stitching, folds or braid. Small metal buttons follow the dart line. The skirt, of a lighter gray, has a plain front, a plait marking the first side seam, which is further emphasized by a stitched strap, reaching three-quarters of the way to the bottom. Two other plaits are marked in like manner. The bottom of the skirt is finished like the edge of the Eton by braid, stitching or folds.

No. 5.—Blue mixed cheviot tailor costume. The entire toilette is built on lines of absolute simplicity. The jacket bodice follows the lines of the figure, the neck being finished by a roll collar and small revers. The sleeves are as snug as possible. The skirt is of the bell pattern, but has some slight fullness at the centre of the back.

No. 6.—A dressy Eton costume of black cloth. The Eton jacket is double breasted, and may be worn closed or open. A roll collar and small notched revers display the vest of puffed mauve surah. All the edges of the jacket are finished by folds of mauve surah, but may have braid or stitching in its place. The handsome skirt presents a novelty in the underlaid plait at each side, providing fullness at the lower edge. A contrasting material can be introduced in these plaits with good effect.

AFTERNOON GOWNS.

Describing page 8.

No. 1.—Charming costume of beige cloth. The skirt is laid in graduated plaits, fading to nothingness at the hips and forming almost a flounce effect at the lower edge. The bottom of the skirt is finished by two shades of braid. The corsage shows the novel draped effect carried out in the soft cloth, while yoke and sleeves are of rich lace. Strips of dark brown velvet run bretellewise down the yoke. Collar and cuffs are effectively finished by butterfly bows held by short buckles.

No. 2.—This dress of delicate mauve peau de soie has the simplest of clinging skirts finished at the lower edge with an accordion-plaited flounce of a deeper shade, with a ruched heading. The corsage has an apron effect, the main portion being of the mauve peau de soie, while the yoke and sleeves are of violet net relieved by velvet dots. Where the yoke forms a point in the centre of the front mauve ribbons are drawn across diagonally, meeting in rosettes at the centre. Hand embroidery outlines every free edge of the corsage.

NEGLIGE COSTUMES.

Describing page 9.

No. 1.—This graceful house dress combines the beauties of the fichu and the Watteau style. The gown proper is of fine drap d'été, which lends itself particularly to all draped effects. In the back is a single Watteau plait, reaching from the shoulders to the bottom of the demi-train. The surplice fronts are full from the shoulders, edged by a gathered ruffle of ribbon; further trimmed by a velvet band. The fichu is of surah silk, and the belt, which confines the fullness of the gown to the figure, is of satin-back velvet ribbon. A combination of maroon and pink will make a serviceable gown, paler colors being daintier, but less useful.

No. 2.—Matinée or tea-jacket. A comfortable garment for domestic use. It is made of white cashmere arranged in alternate tuckings and plain bands. A double ruffle of lace finishes the lower edge. Accordion-plaited silk forms the front, and two lace trimmed points fall down over the bust, leaving a draped shawl piece in the guise of a yoke.

No. 3. This house dress is made of heliotrope Henrietta, the skirt simply gathered all around, the waist aranged to fit the figure closely, two graduated box-plaits adorning both back and front, the latter further adorned by a small vest and a jabot of lace. The elbow sleeves are lace-finished, and a soft sash is tied around the waist.

SILK BODICES.

Describing page 10.

No. 1.—Charming model for a waist or shirt waist. A light foulard silk of dull old rose formed the tucked portions of the bodice, the three groups of tucking being divided by insertions of Venetian lace. The material is cut away a little at the throat in front, and a small yoke of alternate insertions and tucking is introduced. A rolling collar extends narrowly across the back, broadening into a fancy collar in front, below which is a handsome silk scarf. The back of the waist is a solid mass of tucking, the graceful lines of the figure being preserved by two bands of insertion, starting from the shoulders and almost meeting at the waist line. Cording may replace the tucking, alternating with plain silk in lieu of insertion; the yoke may be of lace, transparent, or may be entirely omitted.

No. 2.—A pretty combination of tucked blue taffetas and lace beading makes this waist a very stylish one. Each group of tucks is separated from the next by two rows of beading with black velvet run through them. The front has a diminutive vest, over which the outer portions lie in points, while the back is simply a double row of beading, with a group of tucks on each side. For a summer waist this may be of lawn with embroidery for the yoke and the novel necktie of soft surah. Or the entire waist may be of heavy taffetas, a stripe, perhaps, taking the place of the beading.

No. 3.—A jaunty bolero of the latest shape. This waist has the bolero effect from a short distance above the waist. Folds of dark green cloth follow a scalloped line, the points being on the upper side, the curves on the lower. At the neck small revers are faced with silk, and display an inner vest of the same finished by a stock of like material. The sleeves have a cap of folds of the material, and below that are smooth to the wrist, where a deep cuff is made of folds and insertions of silk. In piqué and embroidery this waist will be quite as effective as in cloth and silk.

SHIRT WAISTS.

Describing page 11.

No. 4.—Deliciously cool waist of perforated grass linen, edged with Medici lace. The bodice is absolutely simple, and, if desired, may have a plain lining of colored lawn to show through.

No. 5.—Cool and dainty waist of pale blue batiste and fine white lace. The lace is inserted between groups of tucks alternating with plain bands. In the back is a simple V of lace. The sleeves are entirely of lace.

No. 6.—White piqué waist with small, straight vest of insertion in front and V of insertion in the otherwise plain back. The front is turned back in small revers, closely stitched. Pieces of insertion are inserted at the cap of the sleeve, and stitched circular cuffs finish the wrist.

CHILDREN'S FROCKS.

(Describing page 12.

No. 1.—Dress of fine French gingham in blue and white check. The blouse has a large sailor collar; a band of insertion near the edge through which is run black ribbon velvet, tied at intervals in little bows. Where the collar is open is a little vest of white tucked lawn and insertion. Two bands of black velvet are tied across the yoke.

No. 2.—This charming little gown is of linon d'Inde in a charming tan shade. The bodice is very full, broken in the centre by a small vest and cut across by bands of insertion half way down. There is a handsome lace collarette over the shoulders and across the back. The skirt is also very full, with a still fuller flounce set on in points, outlined by insertion.

No. 3.—White lawn and lace are combined in this frock, which has a becoming yoke and epaulettes and a full gathered skirt, trimmed with a band of insertion and hemstitching.

No. 4 is a dress of white flannel. The waist has a vest of folds of the flannel meeting in points in the centre. The balance of the bodice is a jacket, with a graduated double box-plait in the back, and pretty revers, faced with red, in front. The skirt is plain, showing folds beneath an opening at the side seam where red cords hold the upper portion together.

MILLINERY.

Describing page 13.

No. 1.—Charming hat of dotted net. The soft folds are drawn loosely over the black, silk-covered foundation; on the crown a bunch of yellow roses and foliage nestles near the front, and a similar bunch rests upon the hair.

No. 2.—A leghorn hat crushed into fanciful shape with a pink surah scarf laid loosely across one side and a pale pink rose at the front. Under the brim is a deep red rose and a mass of shaded foliage.

No. 3.—A handsome toque for traveling, driving or other wear. It is made of pale tan cloth perforated to show the mauve lining beneath. Two white wings are held in place by a twist of lavender panne velvet, placed directly in front.

No. 4.—A picture hat, ideal for wear at summer resorts, etc. It is a delicate combination of pale blue and black mousseline de soie. The two are arranged in alternate soft bands separated by stiff bands of straw. The hat has no other trimming except a tuft of ostrich feathers beneath the upturned brim against the hair.

No. 5.—This hat shows the novel double brim. Two shapes of snowy white Neapolitan horsehair are joined at the base of the crown, which in front is covered with a mass of moss roses. A soft scarf of pale pink chiffon around the crown is the only other garniture.

PROMENADE COSTUME.

(Describing page 14.

No. 1.—Ideal gown for afternoon wear at a summer resort. It combines several novelties, any one of which would stamp a costume as a distinct novelty. The foundation of the gown is a pearl gray foulard silk, with a spreading pattern in a darker shade of the same color. The entire skirt is composed of the one fabric. It is very close fitting around the hips, but fullness is given it below by the use of graduated plaits, which not only slope away from the bottom of the skirt to the top, but which extend higher in front than towards the back. The centre of the front is perfectly plain to within a few inches of the bottom,, where a shaped flounce, dipping a little in the centre, extends across the front. Above this, instead of a beading, is a wide, flat band of insertion. The waist is made of a combination of the figured foulard and lace. A lining the same shade as the groundwork of the silk is used for the waist, and over this is a plain outer bodice of Venetian lace of very open pattern. A pretty bolero is worn over this. It is cut out at yoke depth back and front, so as to resemble rather a scarf drawn around the figure at the line of the bust. It ends in front under a bow of its own material. The plain, tight sleeves are of figured surah, and terminate at the wrist in a pretty flare cuff. Variety can be obtained by lining the waist and skirt with a contrasting color, using a transparent fabric for the accordion-plaited ruffle as well as for the bodice. An entire lace dress might be made in this style, with only the bolero of very rich silk.

BEACH COSTUME.

(Describing page 15

No. 2.—Elegant costume of tan Venetian cloth. The waist has double vertical tucks running all around it, and at the neck a collarette resembling a yoke and extending over the shoulders. The skirt likewise has vertical plaits or tucks, reaching to the knee. In the back is a graduated box-plait.

BELT LINE ACCIDENT.

He let his arm steal 'round her waist,
In form so round and slim;
But hastily he drew it back
And muttered: "Darn that pin!"

BERGDORF & VOIGT
125 Fifth Avenue
NEW YORK

Ladies' Tailors
WALKING SUITS
COATS
RIDING HABITS
BICYCLE and
GOLF SUITS

Furriers
STORAGE OF FURS
OF EVERY KIND
according to the most approved methods and under the usual guarantee.
For alterations and repairs made during the Summer decided advantages in price are offered.
The Seasons' Newest
IMPORTATIONS
Await your early inspection

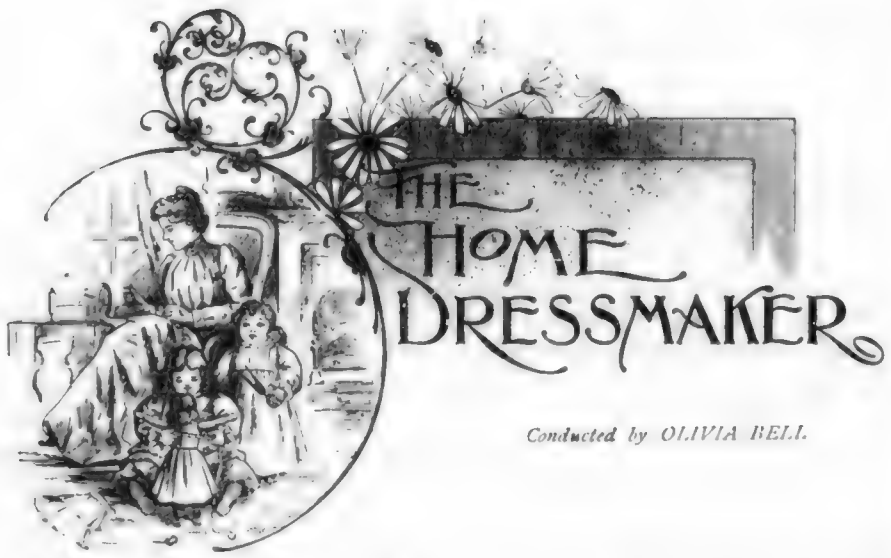
S. L. MATTHEWS
LADIES' TAILOR
51 West 21st Street
NEW YORK . . .
All orders receive my personal attention

M. S. FINKELSTEIN
Ladies' Tailor
and Dressmaker
Fur a Specialty
Storage in Summer Season
78 West 48th Street
Cor. 6th Avenue
NEW YORK

High Class Furs . . . . .
. . . . Fur Garments
E. WEISER
Manufacturer
421 Sixth Ave.
Bet. 25th and 26th Sts., New York

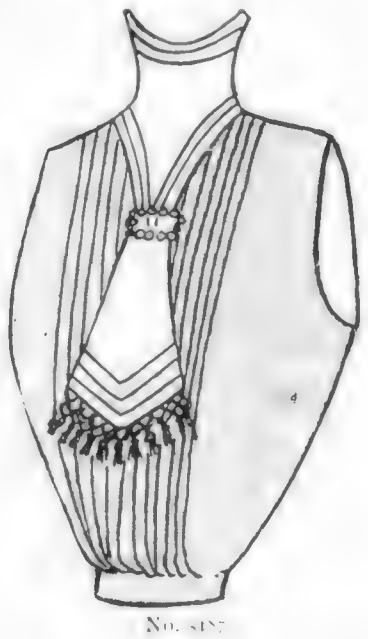
JACOB BERKOWITZ
Ladies' Tailor
DESIGNER AND MAKER OF
LADIES' GOWNS
124 East 59th Street
NEW YORK
Offers to his customers
First-class Garments, Perfect in every Detail, Fit, Workmanship and Finish

CHOCOLATES A LA RUSSE.
INCOMPARABLY DELICIOUS.
(RUSSIAN EATING CHOCOLATES.)
Simply indescribable. The most delicious tasting and attractive looking chocolates on earth. ONE DOLLAR per box. Dealers solicited.
No. 3.
RUSSIAN ROUGHS
HOME-MADE CHOCOLATES.
Cream Centres, Chocolate Coated. All flavors. Five-pound box, $1.00, to any address. Dealers solicited.
CLARKE MANUFACTURING COMPANY,
(Russian Brands.)
CHOCOLATES, COCOAS, CONFECTIONS.
For Grocers, Bakers, Druggists and Confectioners.
Telephone 2821 Franklin. | Office & Salesroom 101 Greenwich St.
NEW YORK.
ST. PETERSBURG. PARIS. LONDON



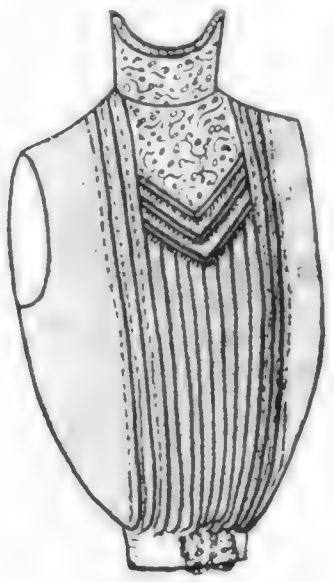
Conducted by OLIVIA BELL.

OPEN fronted coats will be very fashionable when warmer weather arrives, and those who desire to get on with their summer clothing should make two or three sleeveless waistcoats to vary the coat costumes. These can be selected of different degrees of smartness, and to suit separate sets of accessories. Brown, especially in the lighter tones, and khaki shades will be exceedingly fashionable in the spring, and this color admits of a wide range of vests.



No. 5187.

For smart wear there should be one in ivory surah, well tucked, and with some addition of lace, and this will be effective with a feather boa, or equally with a jabot of lace. A full front, slightly pouched, is becoming to most figures, and if the figure is short-waisted, a lengthier effect may be obtained by having the belt pointed and carried below the waist. This is also an excellent plan where the figure is too rounded, as it gives a straighter outline in front.



No. 5183.

A very effective vest of the tucked type has a centre box-plait overlaid with insertion lace about two inches wide, and on either side are groups of tiny tucks, five in each, with narrow insertion between. This style of vest requires a very high, tightly fitted collar, cut up well at the ears, and fastened at the back. When there is a high collar of this stamp it is far better to make it separate, and have only a small flat unlined band of silk or thin material to fasten in front with the vest.

For a very slight figure the lining can be cut in three parts only, but a closer and more accurate fit is obtained with a seam down the centre back. This method of cutting a vest lining is shown on diagram No. 5184, and if the back is cut in two parts, the seam at the waist can be tightened in to the figure until it fits accurately. The dart provides for a full figure, but a thin, flat one will require less cut away at the bottom of the dart.

When the lining is cut out, the darts are sewn, and a strip of bone or a dress steel is an improvement. The material is then put on before the back is joined to the front. The back is of lining only, and the color should be chosen to accord with the vest. Sateen is most useful for the purpose, and is soft and clings to the figure, and almost any color can be matched. One yard of sateen is ample for lining a vest and making the front hems and casings.

For full vest of velvet, as shown on No. 5185, the velvet fronts are cut at the shoulder, armhole, and underarm seam exactly as the lining, but when laid flat on the lining there is an extension of two inches beyond the front of the lining, and no dart is cut out. The box-plait is put on separately, and the velvet is slightly fulled at the neck just in front and again at the waist. The waist portion should be kept as flat and thin as possible, and when the material is fixed, simply cut an inch-wide bias strip of silk or sateen, bind the edge of the waist with this, and stitch by machine.

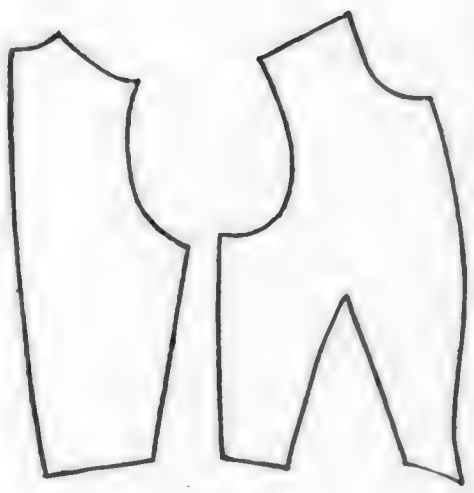
A separate stock or collar always sets better than one made on the vest, and it can be pinned in front with the brooch, and caught down neatly at the back with a small pin. Simply cut the material or silk on the cross, fold in plaits to the required width, and keep upright by four narrow strips of bone, covered with silk or sateen, and just fastened top and bottom. The armholes should always be large and roomy, and not touching the arm in any direction. These can be also bound with a bias strip of lining, stitched by machine, but the binding must not be tightened at all.

No 5185.

A very smart vest is shown by No. 5183, and this opens on the right side, the tucked part fastening over on to the centre plastron, which is all in one piece. The front lining is necessarily cut differently to the plain vest, but the back is always the same. The left-hand figure on diagram No. 5188 represents the front lining of No. 5183 and the left side is shown. The right side is cut exactly the same as for a plain vest, and meets in the centre. On the lining the eyelet-holes are marked, and the broken lines marked X show where the plastron goes.

This plastron should be fixed to the lining before the fronts are put on. The top is faced with a little pointed piece of satin, covered with lace, and below comes the plaited material. The fronts have tucks at the edge and are fastened down to the lining. There are tiny lines of fringed ribbon edging the collar and outlining the pointed lace. This is a really pretty vest in white or colors.

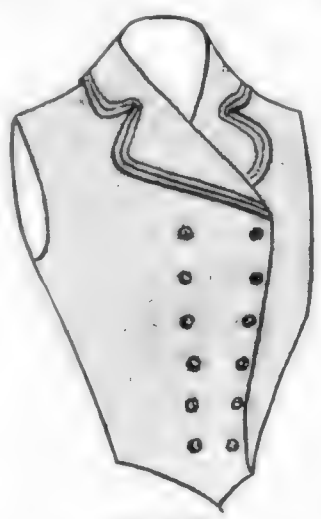
Another smart vest is No. 5187, which is made on a plain lining, as No. 5184, and fastens in the centre under the small plaits. The yoke of silk is in V form, and the high collar is sewn to it, and is fixed round the right side of the lining, while the left fastens round to the back. The end, arranged in tie fashion, is fixed to the vest with a buckle, and is made to appear as if cut in one piece with the yoke. Both yoke and scarf end are sewn on outside the blouse, and can be stitched or trimmed.



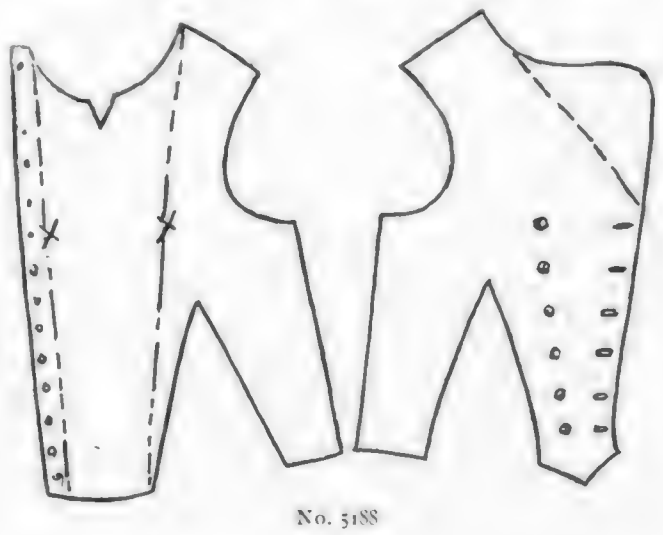
No. 5184

A very chic little vest in tailor style is shown by No. 5186, and here the fronts only are of the cloth or washing drill, and the back of lining. Although drill is inexpensive, it should not be used for the back, being thick, and likely to affect the set of a tight-fitting coat. The collar of the vest joins on to the revers, and turns down all round. It fastens with hooks and eyes in the centre, and the right side buttons across, giving a double-breasted effect.

The lining of the left side and the back are cut exactly as on diagram 5184, but the right side is wider, and is cut as the right-hand figure, No. 5188. The lining and material are cut exactly alike, and the bosom darts are sewn up together. The right front should have a strip of canvas on a layer of union running down it to strengthen the buttons and buttonholes, and the turn of the lapel should be well pressed. When the collar and lapel is finished and sewn in position and pressed quite flat, several lines of stitching make a nice finish, as shown in the diagram. Braid also makes a nice edge, or folds of silk may follow the outline.



No. 5186.



No. 5188.

RUMCHUNDA WAIST.

Everyone is asking what has given such an impulse to the Rumchunda handkerchief. Last season it made its appearance, but under the name bandana and in colors and designs not superior to the name, it did not seem to catch the public favor. This year it reaches us with an East Indian flavor in name and design, and in colors both charming and bizarre. It is used chiefly in waists, three handkerchiefs being required for the garment, and it is also in great favor for the square parasol, which is one of the novelties of the season. It has been ingeniously suggested that the Kipling rage which has followed the war in Africa and the consequent rereading of all the stories about Tommy Atkins, "Bobs" Bahadur, et al., may have something to do with the style. Whatever the cause, the Rumchunda is here, and it behooves the shirt-waist girl to have one in her collection.

The fashionable woman cannot afford to neglect the perfume question. It is no longer necessary to have a single perfume everywhere. The mistress of the house must have her own favorite, which distinguishes her clothes and her rooms from all others, but if she presides over a very elaborate establishment she must have a separate fragrance in each room. Thus Mrs. John Jacob Astor burns perfume lamps with peau d'Espagne in the Moorish library, sandalwood in the smoking room, and violet in her own apartments. The Duchess of Marlborough and Mrs. George Gould are partial to jasmine. A victim of an intemperate love of perfume is characterized a "nosophile" by Max Nordau, and physicians say that too great indulgence in Oriental perfumes will paralyze the nerves of smell.

We regret to announce that circumstances will prevent our continuing the serial story, "Princess Delphine." Our readers may satisfy their curiosity as to its conclusion by reading it in book form later.

Subscribers for THE PICTORIAL REVIEW will find the magazine represented at the Paris Exposition. They are invited to visit the booth and profit by any service which those in charge of it can render.

THE QUEEN'S FLOWERS.

Since the days when Her Majesty used to be found tending her own carnations in the flower-beds near the windows of Windsor Castle, a long time has indeed elapsed, but her love for flowers and interest in all matters concerning their growth have increased rather than diminished with years. The most enterprising experiments are made, by her wish, in the royal gardens and greenhouses, and few novelties, in varieties of plants or methods of horticulture, are introduced into England without receiving her attention.

Among the fruits cultivated under glass are bananas and strawberries—the former bear fruit, the latter blossom about Christmas-time—while basketfuls of ripe strawberries are picked every February to be placed on the Queen's own table. Presents to relatives at home and abroad and foreign sovereigns are often made out of the earliest crops yielded by the hot-houses.

Grapes make a fine show at Windsor, and Queen Victoria likes to visit the vineries often to admire the lovely exhibition of the thousands of bunches. In these houses it is possible to gather peaches in May, and this is where over twelve thousand strawberry plants are raised annually. One novelty in the way of fruit which is being tried is the Japanese date plum. Here, too, or rather in specially constructed pits quite near, grow the pine-apples, which are ready in mid-winter, and are of noted excellence.

When the Queen inspects her gardens it must be mentioned that her interest is by no means limited to the ornamental branches of the gardener's art; she manifests keen interest in the new kinds of vegetables, especially tomatoes (which are so managed as never to be out of season), green peas, beans, and potatoes. An astonishing amount of vegetables are sent in daily for the use of the royal household.

The orchid-house at Frogmore shows some rare plants, and the sacred bean of Egypt is always visited in its flowering season by its royal owner; few cultivators succeed in blooming it yearly, as happens here, a fact of which Her Majesty is justly proud. The palm-house is brightened by the scarlet flowers of the poinsettia, which are cut in quantities for vase and table decoration. For maidenhair ferns the Queen has a fancy, and her private sitting-room is generally adorned by a fine specimen or two.

Though gratified to have witnessed so great an advance in all branches of gardening during the years of her reign, and fully convinced of the superiority of modern varieties of flowers and fruit, Her Majesty preserves an affection for many of the good old plants and blossoms, especially the hardy outdoor subjects that were generally grown in her young days. Lavender bushes, "Old Man," double primrose, polyanthuses, colored and white pinks, garland roses, Turk's cap lilies, red and white daisies, honesty with its silver seed-pods, crimson and white snap-dragons, white arabis, scented bergamot, are among the plants that she likes to see in the more "homely" parts of the royal gardens.

Queen Victoria has always loved violets. The old as well as the new sorts are cultivated by her gardeners, so that she is never without some in bloom. Roses under glass are also very successfully managed, the climbing white niphetos being, it is said, the Queen's favorite.

THOMSON'S
"GLOVE-FITTING"
CORSETS

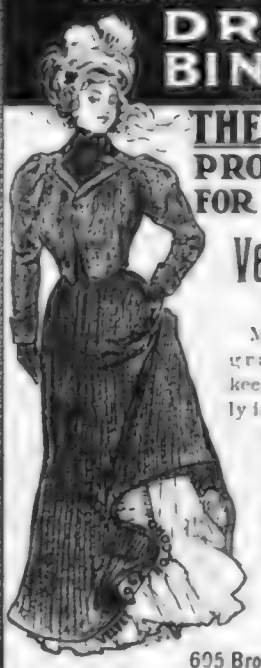
Require no "**Breaking in**" because the **seams** of the corset fit so accurately over the **Lines** of the body that you do not realize you have changed the old corset for the new. Prices, from **$1** to **$5** per pair.

ASK TO SEE OUR
"Ventilating" Corset
(*Trade-mark Registered*)
Light and Cool for Summer **$1.00** a pair.
Send for Handsome Illustrated Catalogue, Mailed Free.
George C. Batcheller & Co.
345 Broadway, New York City

Bicycle Suits Riding Habits
LOUIS BOBRICK
Formerly with A. McNally,
IMPORTER
LADIES' TAILOR & DRESSMAKER
Furrier A Specialty
624 Madison Avenue,
New York.

THE "DOROTHY" BABY SYSTEM.
Hygienic clothing for infants and children. No bands. No pins. All suspended from the shoulder. The clothes can be put one inside of the other and slipped on as one garment. Cut, stamped and prepared work complete outfits of daintest patterns and finest finishings.
Each set of 15 patterns either long, short, 2 or 4 years old, **$1.00**
MRS. B. J. GUNN, 48 West 22d St. N. Y

HAY'S
WATER-PROOF
DRESS BINDING



THE REAL PROTECTOR FOR SKIRTS
Velvet Edge
NO CORD
Makes skirt hang gracefully and keeps it permanently in proper shape.
Make sure you get the genuine **Hay's Binding.**
For descriptive circular and free sample, write to
HAY'S WATER-PROOF BINDING CO.
695 Broadway, New York

HINTS TO HOUSEWIVES

AS Ward McAllister, that prince of caterers and decorators, said, "Everything depends on the approach." If the entrance hall to an apartment or house is good it will require several jars of one's taste in the inner rooms to do away with the first impression.

The hall pictured here gives a good suggestion for an artistically arranged den in an apartment where space is valuable. It combines all the advantages of a small library, smoking room and drawing room.

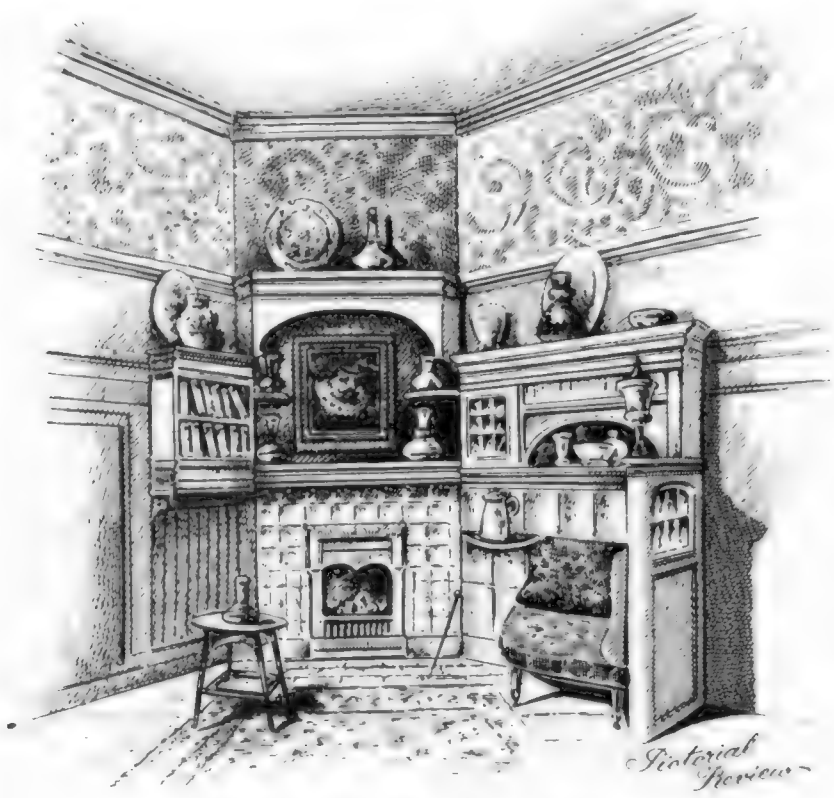
The projecting wood-work at the end of the unique mantel protects the cosy retreat in front of the open fireplace from the draughts engendered by the opening of the front door.

The delightful old fireplace, with its "hearth benches," is very much after the style of the one in Mrs. Ole Bull's famous "Dutch kitchen," in which she has given such notable dinners. The hearth is six feet wide. The benches, like the walls and rafters, are of hard wood, stained dark. The tiles are blue and white, and the old Dutch lantern completes the whole.

SCRAPS.

It is the careful housewife who "wastes not." Her household expenses may be cut in half if she has not given her attention to this.

All bones and dry trimmings should be carefully saved for stock;



FIREPLACE FOR SMALL ROOM.

twice a week they should be collected, covered with water after cracking them into small pieces, and stewed gently in the oven for several hours. When strained this bone stock makes a capital foundation for many soups and most gravies.

Scraps of puddings require careful handling to make them appetizing. Any kind of milk or custard pudding will easily beat up into a mixture for cheesecakes by adding more egg and some distinctive flavoring to it, and light bread puddings will do the same. The more substantial kinds of boiled puddings can generally be cut into thin slices and fried in a little butter to rewarm them, serving them with wine sauce. Others, such as a jam roll, it is better to cover closely and steam through, keeping in their original form. A little fresh-made custard will make the remnants of cold fruit puddings and tarts acceptable without much alteration, and the same custard poured over stale sponge cakes and biscuits spread with jam transforms them into a dainty sweet at a small cost.

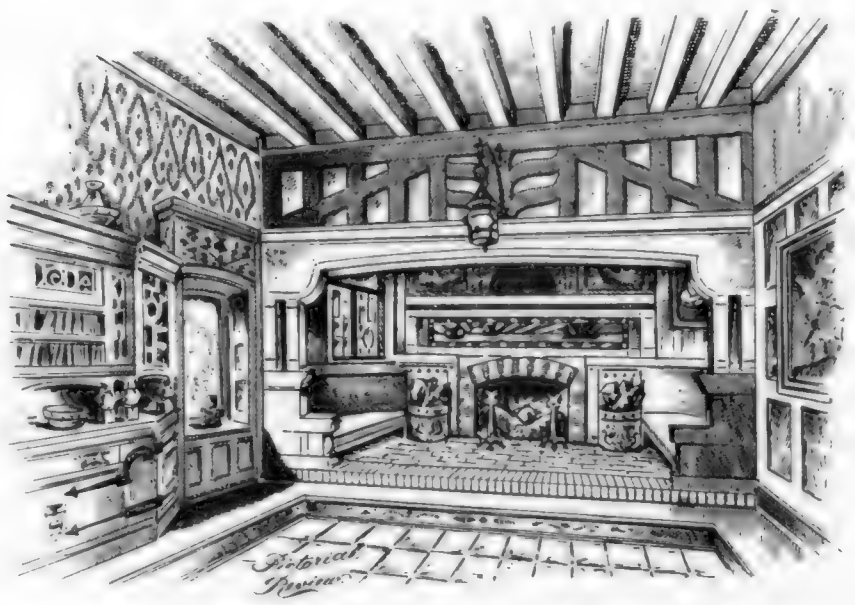
No scraps of cheese should ever be wasted. The very driest can always be grated for use with soup, cauliflowers, omelettes, and sandwiches; stale cream cheese even is rarely too stale to be unusable, either dressed with lettuce as a salad or spread as a sandwich.

Most cold vegetables are capable of being dressed as a salad, and cold potato is valuable for many purposes. A mixture of cold vegetables, if nicely seasoned, makes capital vegetarian rissoles, treated in exactly the same way as though there was meat in them.

No bread ought ever to be wasted in any household. Even the driest crusts have a use, for as raspings they supply a want constantly felt in the kitchen, and better pieces, when baked in the oven, can be added to the soup and give richness to it. The French prefer to use bread in their soups in lieu of any other thickening agent. Our puddings, too, call for many a scrap of stale bread or cake, so that to despise all such morsels is really wanton waste.

Milk is an article of food that too often gets wasted; yet, as stale milk is itself quite a valuable help to the cook, it affords no possible excuse for throwing it away. If a practice is made of emptying all drops of milk and cream left in jugs or basins into a jar, in the course of two or three days enough will have accumulated to make scones or a tea cake, and for this purpose every cook knows stale milk to be far preferable to fresh. For the cleaning of linoleum and all waxed floor-cloths also stale milk is a capital agent, polishing the surface at the same time that it cleanses it.

Many things become stale for want of a little care when putting them away. The want of a cover has caused a piece of meat to grow white and dry on the outside, even if no worse; and because the lids were left open the contents of bottles and jars were rendered comparatively worthless. Cakes and biscuits require keeping in air-tight tins, and bread should be wrapped in clean linen cloths. Allow plenty of ventilation in the larder, but keep the air from the food; this is a good broad rule to bear in mind.



FIREPLACE IN OLD ENGLISH STYLE.

THE APPLE OF PARIS

Qucstions for this page should be addressed to Gladys Grey.

—

"La toilette d'une femme est un autel aux dieux inconnus."

—A. KARR.

NOT long ago I asked a noted specialist on women's diseases what is the greatest beautifier in the world.

As a matter of course I expected the well-worn phrase, "Take plenty of exercise in the fresh air." To my surprise the answer was that women do not sleep enough.

"The average healthy man requires eight hours' sleep a day," said the doctor. "There is not one woman in twenty who is absolutely normal. So think of a nervous, high-strung woman trying to get along with only the amount of rest required to rebuild and repair the nerve tissues of a creature with five times her strength. Most women should sleep nine hours, and many need ten hours' sleep.

"These should not be taken successively, but a thirty minutes' nap before the mid-day meal puts the stomach in fine condition and prepares the digestive organs for the task before them. Then late in the afternoon thirty minutes can be put in most advantageously.

"These are more profitable than an extra hour or so in the morning. Sometimes, if one does not go to sleep exactly, but just loses consciousness so that the mind is thoroughly relaxed, the benefit is just as great.

"Instruct your readers on this point; teach them the value of plenty of sleep, and when they regard the result they will think you are a witch," said he as he vanished into a cable car.

If sleep is "coy and hard to woo" take some light refreshment upon going to bed. A cracker and a glass of light wine, or a glass of milk. The latter must be sipped, however, and not taken as one would water. This is why infants thrive on milk while it is often injurious to the more hardened digestive organs of adults. The infant sips the milk in small quantities, and it does not form in a heavy lump on the stomach.

For a beneficial sleep the room must be well ventilated. The windows must be lowered a trifle at the top and raised from the bottom. This allows the bad air to escape as it rises, and at the same time supplies fresh air.

If the bedding is too weighty the rest is broken, naturally. Down comforters are warm and light and do not tire the body as do a great amount of covering.

Nervous people are disturbed often when their beds are not arranged in harmony with certain electric currents. The bed should be parallel with the poles, the head being toward the north pole.

If the casters of the bed rest in glass cups rheumatism is said to be greatly reduced thereby. Glass is a non-conductor, and none of the electricity of the body is allowed to escape, but is returned and helps to rebuild. The covers must not be allowed to touch the floor, or vitality is lost through this means.

BLONDINE.

Mollie, Memphis, Tenn.—There is no use in growing "preachy" over you and giving you a bit of unappreciated, motherly advice. A woman who is idiotic enough to bleach her hair has not enough intelligence to understand "good sense" when she meets it.

But, in passing, I hope you will permit me to say that the "human ostrich," the girl who goes about with her hair streaked and fancies no one sees it, is extinct, or almost, thank goodness.

At present it is only the young woman who promenades the lower part of Sixth avenue, unchaperoned, to put it mildly, long after the hour called twilight is past, who bleaches her hair.

The hair of this type of "unfortunate," as the family story papers say, is sublime in its naïve audacity.

It is a sign of deceit, deception, if not general degeneracy. Study the character of women who blondine their hair. The foundation stone is vanity, and the first story is given up to falsehood—the rest is "to let."

The above is valuable space lost, I know, and you will write to some one else on the subject, so you might as well use the thing that is apt to do the least harm.

If you will send me your personal address, you may have the benefit of my knowledge on the subject. I do not care to print it, for fear some other featherbrain will be induced to try it.

There are as many patent diets for reducing flesh as there are theories about annexing the Philippines. Upon one point only all seem to agree—which is that nearly every one eats too much.

Here is a specimen dietary:

BREAKFAST.

(This meal should be preceded by the drinking of a cup of hot water, taken half an hour before breakfast.)

One small cup coffee or tea without milk or sugar.

Two small slices dry toast.

DINNER (noon).

Clear soup, not more than four tablespoonfuls.

A small piece of meat, beef, veal, mutton or lean poultry, roasted or boiled, or an equal quantity of white fish.

A small portion of some vegetable which grows above the ground.

A little fruit.

SUPPER.

A soft boiled egg.

A little bread or toast.

Fruit.

A small cup of black coffee or clear tea.

Water should never be drunk within an hour of meals, and only taken then in limited quantities.

Vigorous exercise, massage, Turkish baths and a judicious use (under a physician's direction) of laxatives will greatly aid in the work of reduction.

When in
Paris
Visit Our Exhibition.

Glickin & Mizel . .
High Art Ladies' Tailors
Outing and Fancy Gowns
Bicycle and Golf Suits Moderate Prices
Satisfaction Guaranteed
425 SIXTH AVENUE

FREE THIS BANGLE RING
with initial engraved, warranted to wear three years, to any one sending us 10c. for our Bargains in Jewelry. Shell Novelty Co., Dept P. R. 194 Broadway, New York.

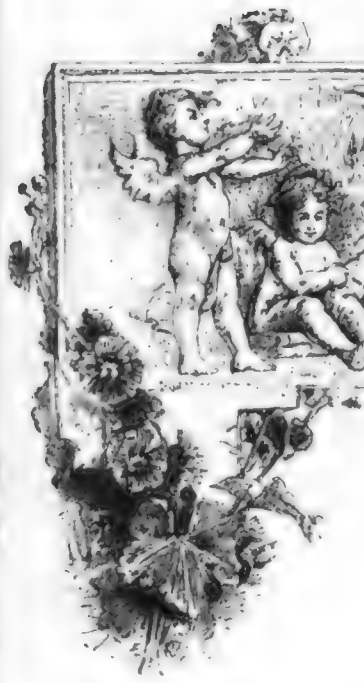
Sachets de Toilette, OF DR. DYS. PARIS.
Unrivalled for the Complexion.
Beautifying, Harmless.
SOLD ONLY BY V. DARSY,
129 East 26th St., NEW YORK

THE NEW LOUD
Edison and Columbia
RECORDS, $3.50 A DOZ.
Phonographs, Graphophones, and Gramophones at lowest prices
Metropolitan Novelty Co. 105 E. 14th St., N.Y.

STOP COUGHING
USE WINE OF WILD CHERRY
With Hypophosphites and Glycerine, for Coughs, Colds, Loss of Voice, Hoarseness, Irritability of the Larynx and Fauces, Bronchitis, etc. 50 Cents a Bottle. Trial Size 10c.
MARTIN ARNEMANN
570 Eighth Ave., Cor. 38th St., N. Y.

Serviettes
are Prized by Ladies
as most indispensable requisites of the wardrobe. Our Sanitary A & M Serviett is superior to any ever before made, being cased in the softest of woven gauz its treatment in medicating makes more absorbent than any other; is moisture proof on lower side; and its comforting, sanitary and healthful prope ties make it appeal to every well-bre woman. It is a necessity to those wh travel.
Best dry goods and drug stores keep i
If any lady will send 60c. we will sen one dozen, prepaid, or will send on receipt of 6c. to pay postage two sample free if this paper is mentioned.
J. N. GARDNER & CO.
43 Leonard Street, New York.

Do You Need a Tonic? TRY
VIN MARIANI
(MARIANI WINE) The World Famous Tonic
FOR BODY AND BRAIN
Since 1863, Endorsed by Medical Faculty.
immediate lasting efficacious agreeable
Sold at all Druggists Everywhere. Avoid Substitutes



Boudoir Gossip

"THANK heaven, the high way robbery act is over," said a well known man about town to me recently.

"Next Lent I am going out of town. I can't stand this terrible pressure on my purse. It used to be that a fellow could retrench during Lent. There were no entertainments, consequently no flowers to be sent to hostesses who asked one to lead her cotillion, and, best of all, no wedding presents to buy, and none of the thousand and one little demands made upon a man in society, even when he goes about and entertains in an unpretentious way only.

"But now, during Lent, the way women hold one up to buy tickets for benefits, for waifs, orphans, mothers and heathen would put an Italian brigand to shame.

"One is decoyed, lured or trapped into out-of-the way corners and ordered to stand and deliver. It looks cheap and caddish not to buy several tickets from a woman who has been one's hostess during the season, but when it comes to handing over every few moments the strain is too much."

Women have carried the thing too far. Some one should frown it down.

During Lent the Riding Club came in for a great deal of attention. The evening rides at Durland's have been very jolly affairs, and of these Mr. Pierson has been the moving spirit. Both younger and older members of society have been in close attendance recently. A road ride of some length is being arranged.

The New York Coaching Club began its trips April 9. A gay crowd gathers at the Waldorf-Astoria every day at half-past three, when the coach "Good Times" pulls up with a grand flourish and horns are sounded gaily. The small urchins of the neighborhood take up the echo and make day hideous for a time.

The party, in stunning coaching attire, is settled, and the coach swings into the avenue, to the park, then through the viaduct, where a cock horse is added to the team. The party tools along the Hudson for three miles. Tea is served at the Abbey at five, and at half-past six the party is due at the Waldorf-Astoria.

Among those who have subscribed to the cushion are Messrs. H. T. Boody, W. L. Beadleston, George B. Hulme, Ira A. Kipp, Jr., and T. Suffern Tailor. Mr. Aurel Batonyi will have charge of the coach all season.

The all-day trips of the "Pioneer" begin at the Holland House every day at ten in the morning, and end at the same place at six o'clock. A stop for lunch and relays is made at the Ardsley Club. In the absence of Mr. Prescott Lawrence and Mr. Frederic Bronson, who have taken charge, alternately, of the trips during the last two years, Messrs. Reginald Rives and George R. Read will hold the ribbons in turn.

Although the benefit for the Cuban orphans comes after Lent, when society has ceased to be charitable, it is able to secure many social lights. The fair's calendar is from April 16 to April 28 inclusive.

The United States Booth is presided over by Mrs. Dallas Pratt, Mrs. Seth Low, Mrs. Robert Huntington, Mrs. Lawrence Greer, Mrs. Howard L. Thomas, Mrs. Douglas Robinson, Mrs. William Jay Schieffelin, Mrs. William Gilbert Davies, Mrs. Thomas Sturgis, Mrs. Henry L. Landon, Mrs. Henry Lewis Morris, Mrs. Talbot Olyphant, Mrs. Clarence H. Wilds, Mrs. Francis D. Winslow, Mrs. George G. Frelinghuysen, Mrs. M. Taylor Pyne, Mrs. George Gould and Mrs. Henry Siegel.

Lady Pauncefote and Lady Mary Sackville are doing all to make the British booth attractive. The Countess of Minto has offered to sell flowers, and sent a substantial contribution.

Mrs. Augustin Daly, Mrs. R. C. Colt, Miss Eleanor Emmett, Miss Jane Emmett and Mrs. Henry L. Wardwell will be at the Irish booth.

France will be represented by Mrs. Henri Gourd, Mrs. George Plimpton and the Misses Emery.

Italy and Holland will be well represented.

Two very charming girls who are the first to be numbered among the "Easter brides" are Miss Maude Julia Eden and Miss Sylvia Caesar, whose marriages take place April 17. Four o'clock is the hour set for Miss Eden's marriage to Mr. Ralph Thomas Rokeby, and the ceremony will be performed at St. Bartholomew's Church.

The groom is a son of Archdeacon Rokeby, of Leicestershire, England, and an Oxford man. He has been put up at several clubs here, and will engage in business here.

Several well-known London men will come over for the wedding. In fact, Hon. Cecil Baring and Mr. Charles Bowring will be ushers. Among others are Messrs. Frank Webb, Alfred Hoyt, Charles Boyd, Reginald Bonner, Henry H. Armstead and Phipps Ripley.

The maid of honor will be Miss Ruth Eden, and the bridesmaids are to be Miss Ethel Edson and Miss Edith Plummer.

Quite a brilliant affair will be the wedding of Miss Caesar on the same day and at exactly the same hour at St. James's Protestant Episcopal Church, to Passed Assistant Surgeon Dudley Newcombe Carpenter, of the United States Navy.

It will be as brilliant as gold lace and brass buttons, an archdean, several assistants, an unusually pretty bevy of maids, and some of the most popular men in the service can make it.

The bride's sister, Miss Effie Caesar, will be maid of honor, and the maids are to be Miss Edith Davis, Miss Anne Charity Johnson and Miss Jessie McNamee. The best man will be Passed Assistant Surgeon Frank S. Pleadwell, and the ushers are Captain T. C. Treadwell, Ensign Henry V. Butler, Passed Assistant Paymaster Baron Du Bois and Lieutenant William Pitt Scott, all of the navy.

Mr. Reginald Norman has purchased a yacht, a "seventy-footer," and gave the initial party—quite a jolly stag affair—on board, just after having completed the sale in Philadelphia.

Mr. Hugh K. Norman and Mr. Robert Sedgwick were on board, and took the yacht to Newport the next day. Mr. Norman will cruise along this coast this summer, of course anchoring at Newport, Bar Harbor and Narragansett when those rivals in summer girls' affections offer an inducement.

The Westchester colony, the most exclusive country set, will have a very charming addition this season in Mrs. Henry Siegel. The Siegels have bought a historic old place near the Jay estate, and are making great improvements, both in the house and grounds.

There will be a series of house parties during the summer at Driftwood, which is the pretty, appropriate name Mrs. Siegel has chosen for the place.

COMTESSE DE MARIGNY.

I. KLEINBERGER

Majestic Ladies' Tailor

Riding Habits
Outing and Fancy Gowns
Bicycle and Golf Suits
High-Class Workmanship
Moderate Prices
Perfect Fit Guaranteed

Your Inspection of our Garments is Solicited . . . .

66 West 36th St.
New York. . .

B. SCHULICH

HIGH-CLASS

Ladies' Tailor

Fur Garments and Man-Tailored Gowns Fur Novelties

Ladies are cordially invited to call and inspect my

Spring Goods

for the Spring and Summer season

10 W. 35th Street, New York

ABOUT PEOPLE

MRS. Arthur Horner has struck a sympathetic chord in the hearts of her countrywomen by her poem, "The Women of Britain." The brilliant success of this little poem, which was not intended for publication originally, has overshadowed her more serious work.

Mrs. Patrick Campbell found the poem in MS. and begged to recite it on the opening night of the Royalty Theatre. There were so many demands made for it, it was published. Now it is sung nightly in almost every music hall in London.

The following verses are taken from the poem:

A word for the women of Britain
Who bid their Beloved "Goodbye";
The husbands, the brothers, the sons, who go forth
To fight, and to conquer, or die.
A word for the women of Britain
Who part with the friend they love best,
And fighting their fears, smile up through their tears
When he too goes out with the rest.

* * * *

And this is the word for the women
Whose loved ones are far, far away,
That the work to be done for those who remain
None else can accomplish but they;
And this is the work of the women—
Brave women of generous soul—
To take each her share of the sorrow they bear,
And lighten the grief of the whole.

The proceeds of the sale of this poem are given to the Soldiers' and Sailors' Association.

Mrs. Horner's family has been a prominent social and political feature in England since 1740, when after the revocation of the Edict of Nantes, the Marquis de Grenier de Fonblanque and his two sons fled from France. From the elder of these two sons Mrs. Horner is directly descended.

MISS MARIE STODDART.

ONE of the most promising young singers of the day, and one with a very brilliant future, if the judgment of several old musical critics is not at fault, is Miss Marie Stoddart.

She is a pupil of Herr Oscar Saenger, who has given to the public such voices as those of Sara Anderson, Jacoby and Baernstein.

Miss Stoddart's voice is a pure soprano, remarkably full and brilliant for so young a woman. Miss Stoddart sings in a Philadelphia church choir every Sunday. She will go upon the concert stage next season, and will be a valuable addition to the programmes fortunate enough to secure her.

Personally, she is a very attractive young woman. No photograph can do her justice, for her beauty lies in her delicate, Dresden shepherdess coloring and her vivacious expression. To this she adds a pretty figure, and a rare taste in dress, but all other charms are second to her frank and intelligent expression and manner.

MISS Georgia Welles, the ingénue of the Murray Hill Theatre, has attracted a great deal of attention since her engagement there. She "dresses her parts" well, in the words of "the profession," and plays any role assigned her with a pleasing ease and grace.

ONE of the amusements of the German Empress is to follow the Emperor in his hunting trips with a camera and take photographs of the game he kills. She not only "touches the button," but "does the rest" at home with her own hands.

IT is rumored in Paris that Amélie Rives, now the Princess Troubetskoy, will settle there permanently and establish a literary salon, for the purpose, primarily, of securing a French translation of her literary works and such other recognition as she thinks they deserve.

THE Grand Duke Constantine has translated "Hamlet" in Russian verse and last season parts of the play were performed at his palace, he playing the part of Hamlet. The Czar has now intimated that he wishes to see the play acted in its entirety, so the performances will take place when the court goes into half mourning.

MISS GEORGIA WELLES.

LADY ROBERTS and her two daughters expected to arrive in a pacified Africa. The recent Boer victories have rather changed the espect of affairs, and the Te Deums of England seem to have been sung a little too soon. None of the ladies is at all afraid of shot and shell, and will remain as near Lord Roberts as he will permit.

So many domestic tragedies are connected with prominent officers in South Africa that this instance of family affection is a pleasant relief.

MRS. ARTHUR HORNER.

Cable Address, "Ahnelt," New York
A B C Code used

TELEPHONE CALL,
2033 18th Street

American Fashion Co.

[INCORPORATED]

853 Broadway, New York, U.S.A.

PUBLISHERS OF

Les Parisiennes

ALBUM DE LUXE "GENRE TAILLEUR"

Published every month except December and June

Subscription Price:

For One Year (10 numbers), - - - - - - $20.00

Five numbers for Spring and Summer Season and a large season's showcard.
Five numbers for Fall and Winter Season and a large season's showcard.

Price List of Paper Patterns of "Les Parisiennes" Models:

Jackets.....$1.50 Capes.....$1.50 Skirts.....$1.50 Suits.....$3.00

American Album of Fur Novelties

Published every month except January, February and December.)

The Standard Work for Furriers

The Designs are Original. The Models Authentic. A Correct Guide to Coming Fashions.

Published 9 times a Year (from March to November) including a large, artistic season's showcard.

Per Year.....$20.00 | Sample Copy..... $3.50

Guaranteed Perfect Fitting Patterns Supplied of All Styles.

L'Idéal

ALBUM DE LUXE POUR COSTUMES

Published every month except July and August.)

Subscription Price:

For One Year (10 numbers), - - - - - $12.00

Five numbers for Spring season (February, March, April, May, June). Five numbers for Fall season (September, October, November, December, January).

Notice

WE call especial attention to our Typographical and Engraving Departments. Under the management of the most competent men that money can secure, the work turned out by these departments is flawless. Every detail shares equally the same careful consideration that is given to the whole effect, and the finest degree of artistic work is the result.

We are prepared to take orders for all branches of artistic advertising, including catalogues, folders, circulars, business cards, etc. Our catalogues in particular, have established a most enviable reputation for us wherever they appear.

We are the only house in America to receive European orders for catalogue work, and increasing orders each year prove beyond doubt the appreciation our work is met with.

Samples and estimates submitted upon application.

A NEW DEPARTURE.

Be sure to read our premium offers in the next number of the "Pictorial Review."

Special inducements for clubs of three, five, ten or more subscribers.

Do not fail to read the offer.

Pictorial Review Paper Patterns

THE NEWEST SKIRT

Premiums! Premiums!!

SEND in five yearly, prepaid subscriptions to PICTORIAL REVIEW and you can select two of any of the patterns published by this paper. Or, if you prefer, the paper will be sent to you one year free. If you would rather have $1 in cash, it is yours.

The pattern illustrated below will be mailed to your address upon receipt of 50 cents. When a subscription for one year accompanies the order the pattern will be sent free. Full directions for cutting and making will be supplied with each pattern.

The below advertised pattern ONLY is offered as a premium to subscribers. All other designs illustrated in PICTORIAL REVIEW must be ordered at the regular rate of $1.50 each.

Subscription Price, $1 per year

Pictorial Review Pattern Coupon

To PICTORIAL REVIEW
853 Broadway, N. Y.

Enclosed please find fifty cents, for which send by mail to my address below:

Pictorial Review Pattern No.....

Published .....1900.
These patterns are made in medium size only.

Name.....

Address.....

.....

This coupon must be filled in and mailed to "Pictorial Review" when remittance is made for pattern.

P. DOMINIK

Importer and Manufacturer of

High Class Furs and Fur Garments

Storage in Summer Season

66 W. 36th Street
Bet. 5th and 6th Avenues NEW YORK

Henry Lindenmeyr & Sons,

Paper Warehouse

32-34-36 Bleecker Street

Branch Warehouse 20 Beekman Street NEW YORK.

Agents Wanted,

All over the United States to sell an article all

Snuff Dippers

Must and will have. Send for Circulars and terms. Address,

W. H. CRISP,
Manufacturer,
Almond, - - N. C.

No. 16. Ladies' Waist.

No. 17. Ladies' Shirt Waist.

No. 18. Ladies' Costume.

No. 19. Ladies' Waist.

No. 20. Ladies' Golf or Traveling Cape.

No. 21. Girl's Dress. No. 22. Child's Coat.

No. 23. Ladies' House Gown.

No. 24. Ladies' House Gown.

No. 25. Ladies' Costume.

No. 26. Ladies' Costume.

No. 27. Ladies' Waist.

No. 28. Misses' Costume.

No. 29. Ladies' House Gown.

No. 30. Child's Dress.

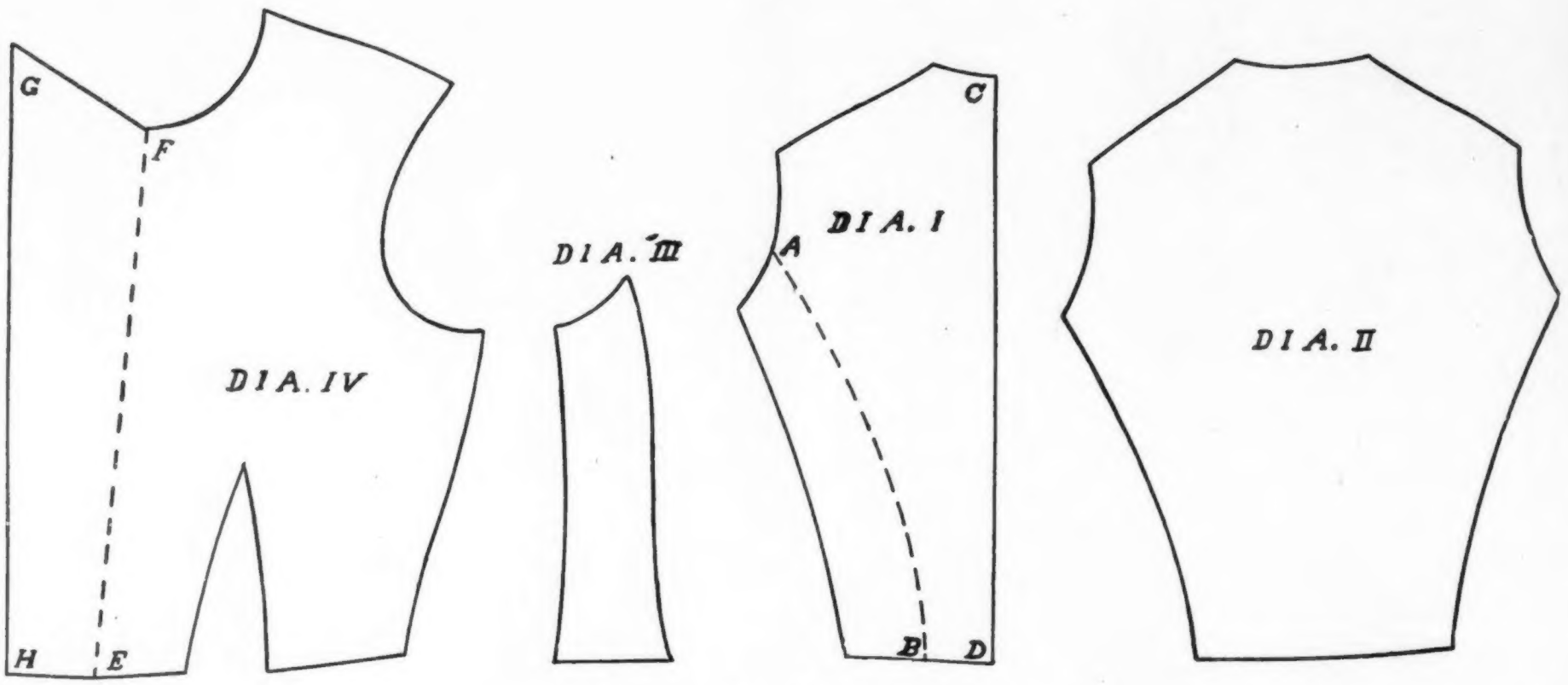
No. 31. Ladies' Costume.

No. 32. Ladies' Negligée Gown

The above patterns in any desired size, 20c. each. Order ladies' garments by bust measure; misses' and children's by age.

LESSON ON PRACTICAL DRESSMAKING.

Copyright by W. McDowell



THE ETON JACKET

The Eton Jacket is one which does not extend below the waist line in the back, and may be cut so the bottom edge will come one or one and one-half inches above the waist line, often showing a fancy belt. The front may stop at the waist line, or may extend below a few inches forming a scollop or point. It may be cut to fit close to the form or be a little loose, but these directions are for a close fitting jacket.

Cutters using the McDowell System will find the following a very simple plan for drafting the Eton effect.

The measures may be taken for this garment, in the usual way. The Drafting Machine may be set in the regular manner, changing the front part for one dart, after which we enlarge it a trifle, according to the instructions given in the regular Instruction Book, if the jacket is to be worn over a waist of heavy material. Having this done we proceed to draft in the following manner.

THE BACK.

Mark both the sewing and cutting lines of the armhole, shoulder, neck, and the centre of the back to the waist line, marking across the lower edge at waist line, also make a broken or dotted mark along the sewing line of the curved or rounding seam as shown in Diagram I, from A to B.

The back and side body as a general rule are made into one piece and in order to do this we simply place the highest point of the side body (at the armhole) so that the sewing line rests directly over the sewing line of the back at A, Diagram I, having the waist lines of these two pieces even at B shown in Diagram I, and mark the sewing and cutting lines of the armhole and the front edge of the side body, also across the waist line. The dotted line as shown from A to B, Diagram I, is simply to show how the Back and side body are to be laid together. If you do not wish a seam in the centre of the back you can lay line D C Diagram I, on the fold of the material and when cut out it will give you a back all in one piece as shown in Diagram II. The under arm piece may be cut separate, and in the regular way, being cut only to the waist line or to the same distance above the waist line as back. This piece is represented by Diagram III.

Mark the sewing and cutting lines along the front and back edges, around the armhole and across the lower edge at the waist line.

THE FRONT.

Having the back and underarm drafted we will now draft the front part, by marking the sewing and cutting lines of the neck, shoulder, armhole, underarm, across the lower edge of the straight piece at the waist line, and the sewing line of the dart, making a dotted line along the front edge E F as shown in Diagram IV. If we were to cut on line E F the garment would be too small about the bust to permit of buttoning, so we add six inches from F out to G, and three inches E to H draw a straight line from G to H.

Parties who do not use the McDowell Garment Drafting Machine can take a good fitting waist pattern and lay it on the material and form the several parts of the Eton Jacket as shown by the different Diagrams in this lesson. This lesson has been confined strictly to a plain Eton Jacket but the shapes may be changed to suit the taste of the cutter. Diagram V shows a Jacket, with the Front extending a few inches below the waist line.

Very much depends on the making in jackets of this kind, and unless made up properly will not have the desired effect.

The Eton Jacket is usually made up the same as regular Tailor-Made Jacket, with lining and interlining. The pressing and shrinking give life to the garment, and help to mould the material to the form.

The increasing demand for tailor-made gowns makes it very necessary for a dressmaker who wishes to be successful to understand this branch of the business. At the McDowell Schools, a complete course in Ladies' Tailoring can be secured, including cutting, making, lining, and interlining all kinds of tailor-made garments, putting in pockets, lapping, and strapping seams, shaping revers, and tailor-made collars, shrinking goods, pressing inside and outside of garments, shaping and padding coats, in fact every detail of the work.

The best methods in use by the leading Ladies' Tailors and taught in the McDowell Schools will be explained and illustrated in a series of lessons, beginning in the next number.

DIA. V

Buying the System.

Succeed in Your Business!

Now is the Time!

LEARN

Dresscutting,

Dressmaking

AND

Ladies' Tailoring

BY THE

Learning to Draft and Cut.

CELEBRATED McDOWELL SYSTEM

Selected over all others to represent the United States at the Paris Exposition, because it is known to be the best method ever invented or cutting and making all kinds of Ladies' Garments. Used in the leading establishments (John Wanamaker's, etc.) and the best Tailoring and Dressmaking shops in all parts of the United States and Canada, and many in Europe. Some of the many

REASONS FOR ITS SUPERIORITY.

It drafts from actual measure in one-fifth the usual time, and yet can be learned in one-tenth the time required for any other method. It drafts on the goods; saves the making of paper-patterns and enables persons who could never learn to use the square to become expert cutters because it simplifies drafting; lessens the liability to make mistakes; follows the changes of fashion easier and fits more forms perfectly without alteration.

Largest and Best Dressmaking and Tailoring Schools in the World.

McDOWELL SCHOOLS.

EASY PAYMENTS.

NEW YORK,
310 to 318 Sixth Ave.

PHILADELPHIA,
28 South Eighth Street

BOSTON,
184 Boylston Street

PROVIDENCE,
335 Westminster Street

BUFFALO,
8 and 10 Palace Arcade

ELMIRA,
101 East Water Street

Inventor of the McDowell System.

ALBERT McDOWELL.

McDOWELL SCHOOLS.

POSITIONS FREE.

CHICAGO,
78 State Street

SAN FRANCISCO,
103 Post Street

ST. LOUIS,
3225 Olive St.

PITTSBURGH,
411 Penn Avenue

BALTIMORE,
5 West Lexington St.

NEWARK,
835 Broad Street

THE ONLY IMPROVEMENT ON THE TAILOR'S SQUARE EVER INVENTED.

(Over one hundred thousand (100,000) McDowell Systems in daily use.)

COURSE OF INSTRUCTION—PRACTICAL, THOROUGH and COMPLETE

Every Style of Ladies' Garments taught. Your own materials made up. Unlimited lessons. Individual instruction. Expert tailors (men) and experienced dressmakers employed as teachers to in truct pupils in Cutting, Fitting, Making and Finishing of Street, Evening and strictly Tailor-made Dresses. Everything new, novel, stylish and up-to-date. Shirt Waist, Bias Dart, Seamless Waist, French Basque, Princess, Sleeves, Skirts, (gored and circular, always the latest), Coats, Capes, Wraps and Jackets; Lessons in Measuring, Draping, Basting, Boning, Matching Stripes and Plaids, Trying-on, etc; in fact, everything necessary to make you an expert and insure your success.

INVESTIGATE THIS WONDERFUL SYSTEM.

Every Part of it is actual inch measure. Every part of the draft is made as in square drafting.

SUCCESS! **SUCCESS!**

Learning to Make and Finish

The only System in existence
for cutting and making Ladies' Garments,
having sufficient merit to warrant
A GUARANTEE
to refund your money if not found
SUPERIOR TO ANY METHOD.

Call or Write.

Full information, drafts, circulars etc. furnished on application to the

McDowell

Garment Drafting Machine Co.

GENERAL OFFICE

No. 6 West 14th Street,

NEW YORK, U. S. A.

Taking an Order.

APR 17 1900

KABO BUST PERFECTOR

Worn over the Corset it creates a faultless Bust and makes the fitting of Tailored Gowns on slight or faulty figures easy and effective

Worn without a Corset it is the most perfect Distender for use with Shirt Waists and Empire Gowns.

Weight
4 to 5 ounces

Sizes 18 to 30
Same as corsets

PATENTED. DEC. 5TH, 1899.

Made in the following styles

No. 1.	COUTIL. Colors: white, drab, black, - -	$1.00
No. 2.	BATISTE. White, drab, pink, blue, heliotrope,	1.50
No. 3.	SATIN. White, drab, black, pink, blue, scarlet,	$2.50
No. 4.	NET. For summer wear; white only, - -	1 00
No. 5.	LINEN. For surf bathing, tan only, - -	1 00

At any Corset Department, or **C. C. Co.,** 388 BROADWAY, NEW YORK
FIFTH AVE. and MONROE ST., CHICAGO